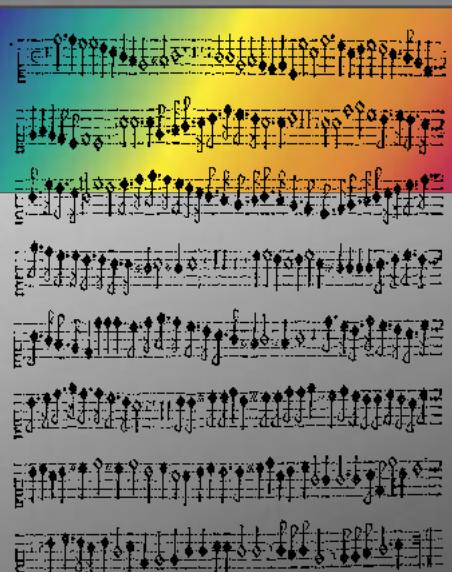


ZEITSCHRIFT FÜR SPIELMUSIK



John Dowland
(1563–1626)

Flow My Tears
Lachrimae

für drei Blockflöten
eingerichtet von
Martin Nitz

for three recorders

MOECK

Vorwort

John Dowlands wohl bekanntestes Lied *Flow my tears* (1600 veröffentlicht) wird hier in einer dreistimmigen Fassung für Blockflöten vorgelegt. Sie schließt sich so eng wie möglich an die Liedfassung an (die eine vom Komponisten ausgearbeitete Lautenbegleitung enthält).

Zu den bekanntesten Bearbeitungen aus alter Zeit zählen die Virginal-Kompositionen von William Byrd und Giles Farnaby, die Version für Orgel oder Cembalo von J. P. Sweelinck sowie die Variationen für Blockflöte solo von Jacob van Eyck.

Gewissermaßen als „Auflockerung“ wurden dieser Fassung Diminutionen des Geigers Johann Schop beigegeben (Edition Moeck Nr. 1128). Sie entstanden etwa zur gleichen Zeit wie van Eycks Variationen (1646), sind aber zweistimmig – das heißt, Schop bezog die Bass-Stimme Dowlands in seine Komposition mit ein. (Die vom Bearbeiter hinzugefügte Mittelstimme dient zum Teil der harmonischen Füllung, zum Teil der Imitation der Oberstimme.)

Wenn möglich, sollten die geforderten tiefen Blockflöten zum Einsatz kommen, weil sie dem traurigen Charakter des Liedes besser entsprechen, aber natürlich ist auch eine hohe Besetzung (S A T) möglich. Eine Extrastimme im Violinschlüssel für die Altblockflöte liegt der Ausgabe bei.

Preface

John Dowland's best known song, *Flow my tears* (published in 1600), is presented here in a version of three parts for recorder. It is as close as possible to the song version (which contains an accompaniment for lute written by the composer.)

The compositions for virginal by William Byrd and Giles Farnaby are considered the best known arrangements from this era, as well as the version for organ or harpsichord by J. P. Sweelinck and the variations for solo recorder by Jacob van Eyck.

An addition to this version, as light relief so to speak, are also included the diminutions by the violinist Johann Schop (Edition Moeck No. 1128). They were composed at about the same time as van Eyck's variations (1646), but are just for two parts – ie. Schop included Dowlands bass line in his composition. (The middle part added on by the arranger is to some extent intended to fill out the harmonies and also as an imitation of the upper part.)

If possible, the lower recorders should be employed as they reflect better the sad character of the song, although higher instruments are also a possibility (S A T). An extra part in the treble clef for alto recorder is also included.

Translation: A. Meyke

Martin Nitz
2015

Préface

Flow my tears est probablement le chant le plus connu qu'ait composé John Dowland. Cet air publié en 1600 est présenté ici dans une version pour trois voix de flûte à bec, qui se veut être aussi fidèle que possible au chant qui comprenait un accompagnement de luth écrit par le compositeur.

Les compositions pour virginal écrites par William Byrd et Giles Farnaby, la version pour orgue ou clavecin de J. P. Sweelinck ainsi que les variations pour flûte à bec solo composées par Jacob van Eyck comptent parmi les anciens arrangements les plus célèbres de ce chant.

Afin de lui apporter un peu de ‘légèreté’, cette version a été complétée par des diminutions écrites par le violoniste Johann Schop (Edition Moeck n° 1128). Ces diminutions ont été composées à la même époque environ que les variations de van Eyck (1646), à la différence près que celles-ci sont à deux voix. En effet, Schop a inclus la voix de basse de Dowland dans sa composition (la voix du milieu ajoutée dans l’arrangement sert en partie à compléter l’harmonie, et en partie à imiter la voix supérieure.)

Il convient, dans la mesure du possible, de faire intervenir les flûtes à bec basses car leur timbre permet un très bon rendu du caractère triste du chant. Néanmoins, il est également possible de choisir une distribution basée sur des flûtes soprano, alto et ténor. La présente édition comprend une deuxième voix en clé de sol pour flûte à bec alto.

Traduction: A. Rabin-Weller

Flow My Tears

Lachrimae
für drei Blockflöten
bearbeitet von Martin Nitz

John Dowland (1563–1626)

Musical score for measures 1-3 of 'Flow My Tears' for three recorders (T^S, B^A, G_b^T). The music is in common time, key signature is one flat. The notes are primarily eighth and sixteenth notes.

Musical score for measures 4-6 of 'Flow My Tears' for three recorders (T^S, B^A, G_b^T). The music continues in common time, key signature is one flat. Measure 4 starts with a half note followed by eighth and sixteenth note patterns. Measure 5 begins with a quarter note followed by eighth and sixteenth note patterns. Measure 6 begins with a half note followed by eighth and sixteenth note patterns.

Musical score for measure 8 of 'Flow My Tears' for three recorders (T^S, B^A, G_b^T). The music continues in common time, key signature changes to no sharps or flats. The notes are primarily eighth and sixteenth notes.

Musical score page 4, measures 12-15. The score consists of three staves. The top staff (treble clef) has sixteenth-note patterns. The middle staff (bass clef) has eighth-note patterns. The bottom staff (treble clef) has eighth-note patterns. Measure 12 ends with a comma. Measures 13-14 are blank. Measure 15 ends with a comma.

Musical score page 4, measures 16-19. The top staff (treble clef) has sixteenth-note patterns. The middle staff (bass clef) has eighth-note patterns. The bottom staff (treble clef) has eighth-note patterns. Measure 16 ends with a comma. Measures 17-18 are blank. Measure 19 ends with a comma.

Musical score page 4, measures 20-23. The top staff (treble clef) has sixteenth-note patterns. The middle staff (bass clef) has eighth-note patterns. The bottom staff (treble clef) has eighth-note patterns. Measure 20 ends with a comma. Measures 21-22 are blank. Measure 23 ends with a comma.

Musical score page 4, measure 24. The top staff (treble clef) has eighth-note patterns. The middle staff (bass clef) has eighth-note patterns. The bottom staff (treble clef) has eighth-note patterns.

28

This musical score page contains three staves of music for a three-part instrument, likely a harpsichord or spinet. The top staff uses a treble clef, the middle staff a bass clef, and the bottom staff a soprano clef. The music consists of eighth and sixteenth note patterns. Measure 28 concludes with a double bar line and repeat dots.

32

This musical score page continues the three-staff format. The top staff features a treble clef, the middle staff a bass clef, and the bottom staff a soprano clef. The music consists of eighth and sixteenth note patterns. Measures 32 and 33 are identical, ending with a double bar line and repeat dots.

35

This musical score page continues the three-staff format. The top staff features a treble clef, the middle staff a bass clef, and the bottom staff a soprano clef. The music consists of eighth and sixteenth note patterns. Measures 35 and 36 are identical, ending with a double bar line and repeat dots.

38

This musical score page continues the three-staff format. The top staff features a treble clef, the middle staff a bass clef, and the bottom staff a soprano clef. The music consists of eighth and sixteenth note patterns. Measures 38 and 39 are identical, ending with a double bar line and repeat dots.

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